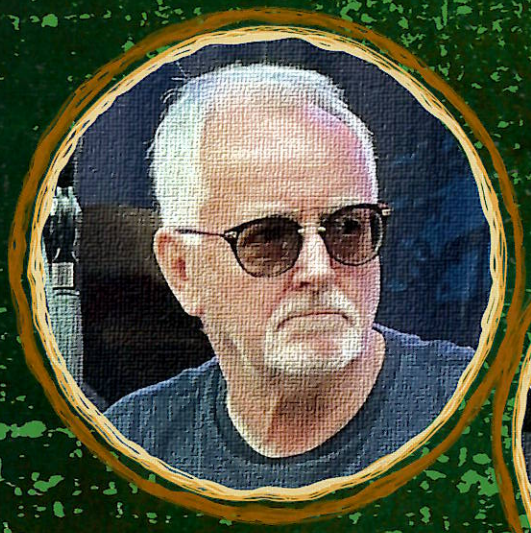
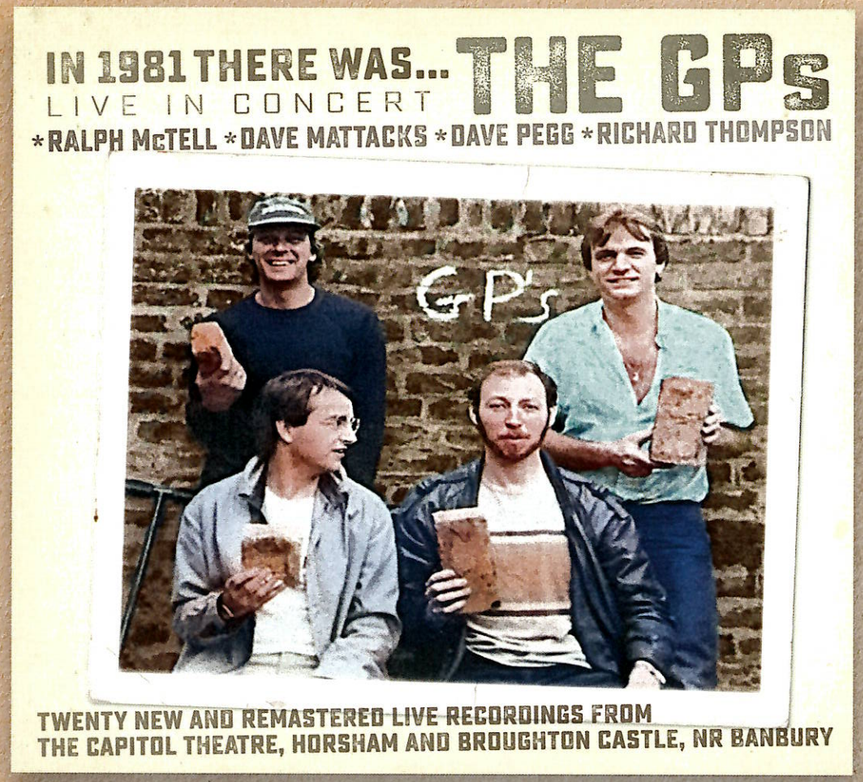
# Fairport Convention

## WINTOUR 2025



OFFICIAL PROGRAMME

# Merch!


IN 1981 THERE WAS... THE GPs
LIVE IN CONCERT
*RALPH McTELL *DAVE MATTACKS *DAVE PEGG *RICHARD THOMPSON
GPs
TWENTY NEW AND REMASTERED LIVE RECORDINGS FROM
THE CAPITOL THEATRE, HORSHAM AND BROUGHTON CASTLE, NR BANBURY

**If ever a folk-rock combo deserved to be called a supergroup it was the GPs.** The ultimate pub rock band, the group existed for only a few gigs in 1981, principally Fairport's 1981 Weekend Reunion at Broughton Castle. "RALPH McTELL, RICHARD THOMPSON, DAVE PEGG and DAVE MATTACKS in Concert"... "play[ing] together as a band". And what a band! Their set, and the fairly lo-fi 15 track CD that came out a decade later, included old rock'n'roll songs, country classics, early blues, a touch of Motown, nods to Bob Dylan and The Band, with some Thompson and McTell originals. Fairport archivist Nigel Schofield has stripped down, cleaned up, remixed and remastered the original Broughton Castle recordings and also unearthed a longer and better recorded set from Horsham's Capitol Theatre. This 20 track album collects the best takes from both sources, making it the finest record we're ever likely to have of this great, albeit short-lived combo. A must-have CD. £12

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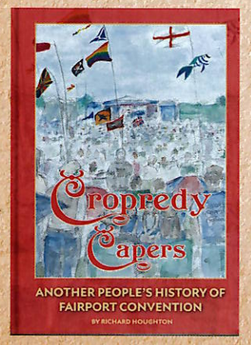



**Cropredy Capers – *Another People's History of Fairport Convention*** by Richard Houghton, is available here tonight. The book is the second in the series of books inspired by your memories – this time involving our lovely festival. £30

**Ralph McTell + Dave Pegg** 2024 tour Tshirts, only last few left. £20

# Welcome

HELLO, GOOD EVENING, AND WELCOME to another Fairport Convention Winter Tour. How many has it been now? For me it's 37... 1989 was my first one (I was ten) and I'm hoping this year isn't my last. Allow me to introduce myself, I'm **Tristan** – Fairport's agent, tour manager, sound engineer, and lifelong fan. I expect I am looking forward to tonight's performance as much as you are. I really do love watching Messrs Nicol, Pegg, Sanders, Leslie, and Mattacks take the stage. Their musicianship and passion for performance is a joy to behold and I'm lucky to be catching all 27 dates on the tour.

To start the evening we are really pleased to introduce Danny Bradley; singer, songwriter, guitarist, who is with us for the whole tour. Do make sure you've taken your seats ready for his opening performance, and as is customary he'll be joined by Fairport to finish his set and segue into their first half. Danny will be at the merch desk, so go and say hi and take something of his home with you.

It's hard to believe that ***Gladys' Leap***, the album that heralded a new lease of life for this legendary band, is 40 years old this year! The power of music is something I'm sure we all agree can be quite extraordinary, and I've lost count ***'How Many Times'*** on hearing the first couple of seconds of this album I've been whisked back in time with a feeling of pure childhood excitement and wonder. At the time of writing this I've not seen the set list but I'm hoping it will feature a few rarely played numbers off that album.

Before I go I have a few thank yous. Firstly, to all the colleagues who help keep the show on the road (out on tour, in the office, and in the venues), it's a pleasure working with you all. Secondly, your good selves, the audience, for coming out in winter to support live arts and venues. Covid may feel in the past now, but the knock-on effects are still wreaking havoc for venues, festivals, and acts. The importance of your support cannot be overestimated. THANK YOU.

And finally, a thank you to "The greatest folk-rock band in the world" Please welcome Fairport Convention.

# SIMON NICOL

**Captain's Log: 124:13:71 Albufeira, Portugal.** My phone buzzes with an incoming message. It is Nina Zella, keyboardist and chanteuse extraodinaire with our musical fellows Banter, and she is asking for help. In addition to the numerous roles they are already fulfilling at the Harmony Voyages® annual trip here to a luxury resort hotel in a thankfully quiet part of one of the Algarve, it has fallen to her to organise a midday entertainment featuring two teams, the idea being a kind of mash-up of *I'm Sorry I Haven't A Clue* and *Would I Lie To You*. She wants to know if the four-piece Fairport would be willing to take part? I say "I'll check with the lads and get back to you" and ask around.

The timing's not good (noon the next day) for Chris nor for Peggy, but Ric's up for it so Debs and Linda Leslie are recruited and we all begin to get nervous. The only thing she lets me know is that we each need to come up with a shaggy dog story and that one of those stories should be true, but they should all sound far-fetched and implausible. Surely there'll be something in all the time we've been out and about in the already implausible world of gigging to draw upon?

*Asleep L-R: Mark Jolly, Simon Care, Jack Westwood, Tim Walker*

Midday soon comes round, and thirty or forty chairs are drawn up on one of the shaded balconies on the terrace overlooking the sunny Atlantic Ocean. Two tables have been set up with four chairs and two microphones apiece, feeding a couple of speakers-on-sticks, and Nina has her own table in the middle and her Jack Dee head on. Before we get round to the business of singing along to songs after they've been faded out and playing the inscrutable tube-based classic *'Mornington Crescent'* we are straight into convincing the opposition (the Banter Boys supplemented by the ubiquitous Jack Westwood – of no fixed haircut) that we are all telling the truth (or not.)

Ric loses the toss and goes first. He outlines the premise of his truth/lie: that because of him having once met Diana Rigg (when they were both working at the National Theatre back in the late '80s) a driving instructor later had a gender re-assignment.

Shaggy dog just got redefined, I think you'll agree.

It takes a moment for this to sink in, but instead of then following the usual protocol laid out in the TV show hosted by Rob Bryden whereby the other team seek to undermine this preposterous showbiz bombshell, Ric begins to elaborate; and he's on a roll. You've heard him spin his yarns on stage with us before, but he hits a stride to the manner born and inside ten minutes there are people crying with laughter. After fifteen minutes, it's clear some of the seating will be needing reupholstering, and ten minutes after that, I'm hoping there is an ambulance within hailing distance. A short and snappy part of a planned 40 minute 'show' has, like Topsy, just grown, and everyone who was there will thank their lucky stars for making that choice. It was a tour de force and no mistake. Everyone who was there was blown away.

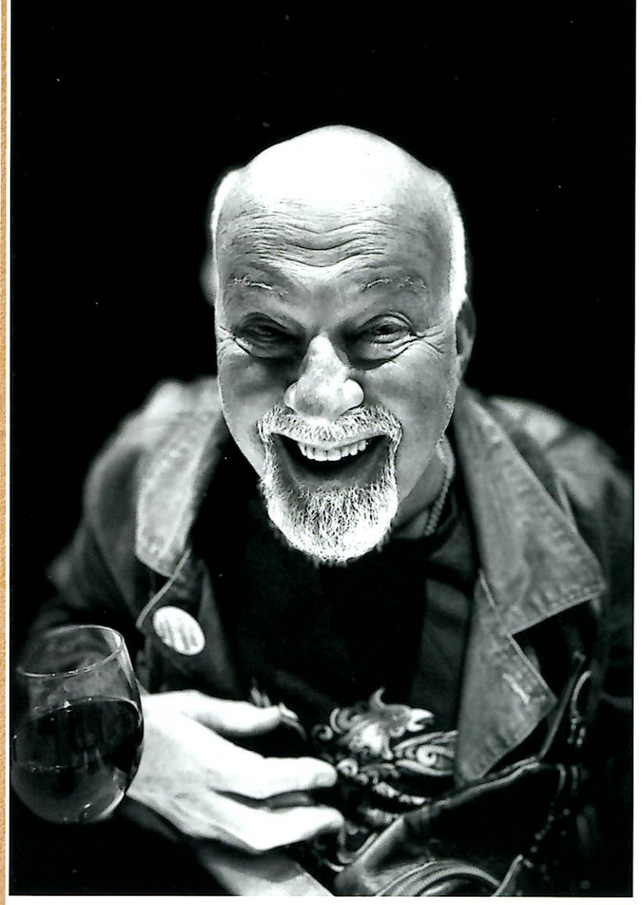
(When he finally stopped, I quickly mumbled about how Fidel Castro had once begged me to sign his own copy of **Liege and Lief**, but that's another story.)

There seemed to be little time to sprint through the rest of the planned proceedings – a round of *'Feel The Folkie'* stands out in the memory and Ric and I were blindfolded and had to identify another performer by touch alone (it was Geoff Lakeman. I got him pretty quickly – I think it was his shorts that gave him away...) and *Name That Tune* (performed on the Swannee Whistle and Kazoo) was attempted.

*Feel-a-Folkie: Geoffrey Lakeman*

The Fairport table were triumphant but no prizes were awarded, and no animals were harmed in the proceedings. Big thanks to Andy and Angie from Harmony/Costa, to Banter and of course to everyone there!

*Sorry; L-R it's Linda Leslie, Jack Westwood, Simon Care, Mark Jolly, Tim Walker, Nina Zella, Simon Nicol, Debs Earl, Ric Sanders.*

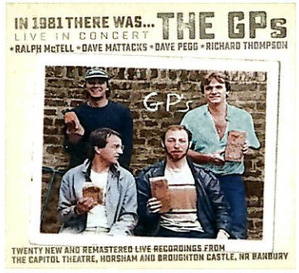


# DAVE PEGG

**Welcome all to Fairports on tour 2025.**
We have the pleasure of introducing you to Danny Bradley who will do the opening set before we join him for a track from his new CD. Please do say hi to Danny in the interval when he will be signing CDs. Our support acts on the winter tour rely solely on their CD sales to fund being out on the road with us. We are very picky as to who we choose to present to you and, only choose acts that we think will really impress. Danny fits the bill perfectly, so do show your appreciation.

We are so pleased to have Dave Mattacks joining us on drums and keyboards. All the way from Marblehead, Mass. And enabling us to revisit some classic choices repertoire wise. Gladys will be leaping again tonight for sure!. Dave will return stateside after our tour for a break before coming back to the UK for the Feast of Fiddles tour. He will be at Cropredy on August 7th, 8th and 9th too and if you haven't already purchased your tix please do so real soon. In order to guarantee the event (where many others have fallen by the wayside) we have a method of survival formulated with much thought by Gareth Williams. We will only be selling 3-day tickets and only selling 6500. This gives us a known financial scenario that we know we can make work. So do get in quick if you wish to be there.

We have a new CD from **The GPs** on the merch table. Thanks to Nigel Schofield for tirelessly remixing newly discovered tracks and Malcolm at Talking Elephant for getting behind the release. You can get a copy of it tonight. Do see Ellen at the merchandise table and myself (and hopefully DM if he's around) will gladly sign them. Richard Thompson, Ralph McTell, Dave Mattacks and myself loved being in this short-lived line up and are so pleased to see it being available with new tracks and mixes. We are playing the CD before the show starts as you take your seats.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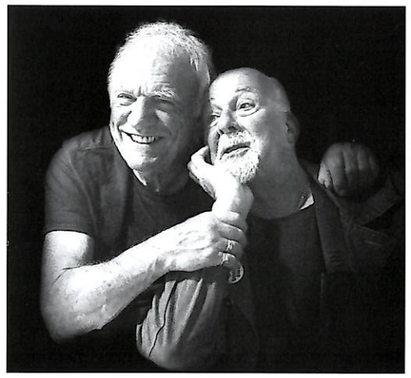
I had the great pleasure of doing eight concerts with my dear friend Ralph McTell last November and we recorded them for a possible CD release. James Wood is currently mixing them in his studio in Nantes and I hope that when a decision on its release date is fixed that we may do a few more gigs in other towns that we missed due to time restrictions. It was great fun!



There are signed copies of Richard Houghton's book *Cropredy Capers – Another People's History of Fairport Convention*. Thanks to Ian Burgess supplying loads of new pics and mementos, and to Fairport fans from the world over writing about us, we have this lovely book. A great read I assure you and luckily without any letters from creditors! My book *Off the Pegg* is sadly out of print now but is available on Amazon as an e-book should you wish to obtain one.

We have a busy year ahead with some nice cruises courtesy of Harmony Voyages. Their trips and indeed Costa and other festival events sell out very quickly, understandably as they are so well organised and a joy to perform at. Thanks to Angela and Andy and all the gang for having us along. I can't wait to be on the Royal Clipper along with Richard Thompson and me shipmates!

Jenny Williams (who made the great tapestry that you can see elsewhere in the prog) is a very special part of an FC tour. She gives us two big boxes of her special cake which is raided by all to lift the spirits and satisfy hunger pains that sometimes occur! It's delicious and we have to hide the boxes to stop them being raided and we do a count up at the end of the night's travel before entering the Premier Inn. Tristan (The Camel) sometimes does a pocket search to make sure that no one has taken advantage. There's a vegan option too and Jenny has given us the recipe in this programme.

Tristan Bryant our wonderful agent, tour manager and out-front sound man does a fantastic job booking these tours and driving the band to and fro. He is known as 'The Camel' because of his ability to hold liquids in his body without having to stop for tiddles. The Larkin Poe ladies gave Tristan the nickname. Luckily he didn't get the hump and his legend continues, much to the frustration of older members of the band (notably myself, who is now – if we are lucky enough to stop at a hostelry for lunch – restricted to a half pint of best bitter).

Age has made me frail! When I used to drink in Putney's Half Moon with Ralph I had a Tshirt with "Youngs has made me frail" and another with "Forever Youngs". Now my fave Tshirt slogan is "Nights In with Statins"!

After this tour ends I will be doing five gigs 'up North' with dear chum **Anthony John Clarke**. He's such a great entertainer and songsmith, I love gigging with him and his dear wife la Belle Julia. Try and get along. Here's where we will be:

MARCH 2025

Tue 04 **HULL**
Wrecking Ball Records and Books Venue
01482 214941

Wed 05 **DONCASTER**
CAST Theatre
The Second Space
01302 303959

Thu 06 **PENISTONE**
Cubley Hall Hotel
07939 148603

Fri 07 **BRADFORD**
Black Dyke Mills
07920 122735

Sun 09 **LIVERPOOL**
Christ the King Church
L16 6AW
07762 360591

Our crew are fantastic and work so hard to keep us rolling. So thanks to:

**Gareth Williams** at the office.
**Tristan Bryant**: agent, tour manager and sound engineer.
**Andy Salmon** for the PA and the stool for Peggy.
**Clem Southgate**: audio system technician
**MSL**: audio equipment supplier.
**Grahame Rolfe**: backline technician.
**Ellen Thomas** for running the merch shop.
**Nigel Scofield** for his writing.
**Mick Toole** for programme and poster design.
**One Fell Swoop** for the public relations.
**CIR** for supplying the band Splitter.
**CitySelfDrive** for the crew van.
**Woodworm Studios** for rehearsal space.

And of course, **your good selves** for joining us here. I hope you have a great night and that we will see you again.
Cheers,

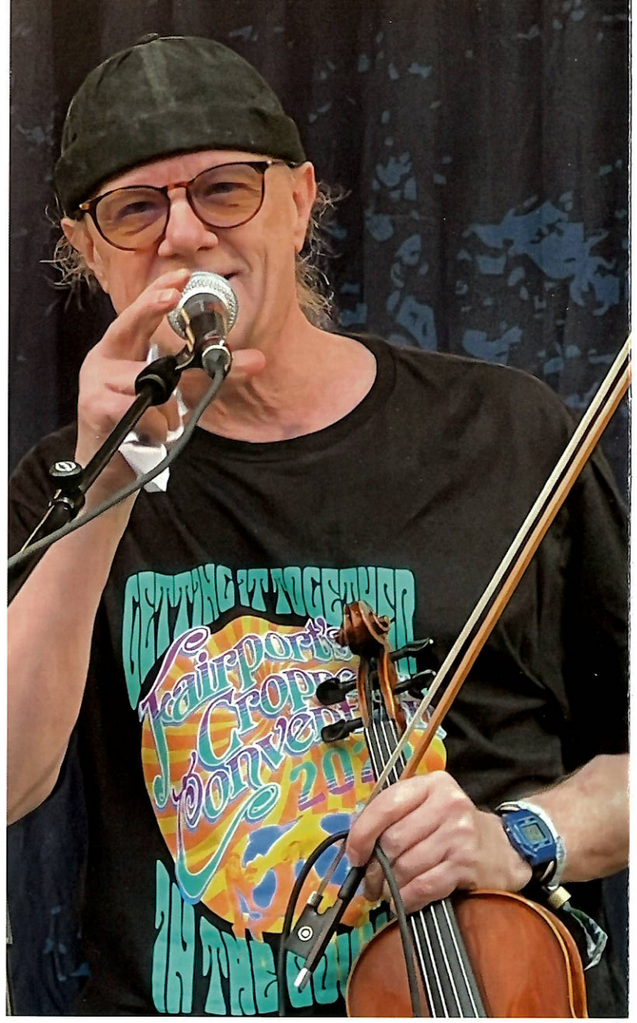
**Peggy**
*5.1.2025, Morbihan, Brittany, France.*

*I was asked to provide a pic of me from school days. Here's me at Yardley Grammar School in Brum. Can you spot me?*

# RIC SANDERS

**"Hello everybody. I've not been well you know."** Having read these opening words you'll be expecting a gag won't you, something along the lines of "Last week I had it all down my left side. This week I've got it all down my right side. Can't wait for next week!" (Larry Grayson) or "I went to the doctor and said can you give me something for the wind, and he give me a kite!" That joke is so old that it's actually been carbon dated. And you're right, to be grammatically correct it should read gave me a kite, but give me a kite is funnier, because it's more percussive. I remember seeing a great TV programme on which Victoria Wood, who was a comedy genius, explained how a joke has a rhythm to it just like a musical phrase, and if you get the rhythm wrong, it's not so funny. All good comics know this, or just do it naturally. My dear and much missed pal Bobby Bragg had impeccable timing, and I would ask him to advise me about my intros, and he would always improve them. Now my comedy consultant is Bobby's son Matt Bragg, who is doing incredibly well on the comedy circuit, often opening for Ricky Gervais and doing sell out solo shows. He did a show in Banbury recently and was absolutely brilliant. I'm sure I've written about Matt before but I never miss an opportunity to give him a plug and to say to you all, our dear Fairport pals, that if he comes to your town and you want a great night out, go and see him! *www.mattbraggcomedy.com*

Mentioning Victoria Wood has triggered a distant and very nice memory. Before she was famous, she would perform on the folk circuit in Birmingham, and sometimes our paths would cross. As I remember it, she was playing at the Hare & Hounds in Kings Heath and the support act, which had been hurriedly thrown together, was me on fiddle, Dave Bristow on flute, Micky Barker on percussion, and Vo Fletcher on guitar and vocals. What repertoire we would be playing I have no idea. Probably a bit of jazz, some Dylan, Beatles, whatever came to mind. Dave and Micky would later get together with me, John Etheridge, and Jon Davie in the band 2nd Vision, one of my favourite projects ever. Dave was and is an amazing keyboard player, but opted to play the flute because he knew the limitations of the old upright piano there. I would imagine Vic would




have asked the venue if it had a piano and was told "yes, no problem!" The limitations of the old piano were that a large number of keys, having been pressed down, refused to come back up of their own accord! This would slow a performance down somewhat and play havoc with the rhythmic flow. Victoria was rather dismayed after attempting to play it, but Dave Bristow saved the day, or rather evening. For the whole of her set he stood behind the old piano and, having opened the top, put his hands inside it, watching her fingers and flicking back the hammers that refused to budge! We were all big fans of The Muppet Show, and with each successful manoeuvre Dave would grin with delight, nodding his head in true Muppet style. It was very entertaining and of course Vic relished and embellished the comedy!

Now, I guess some of you know how much I love animals, which is why I haven't eaten one since I was ten, and that was under duress because we had a dinner lady at school who had been trained by the SAS! Vo and I have done a few

outdoor events in Birmingham with a band called TangleMist, events to raise money and awareness about animal cruelty. Geographically these shows were very nostalgic for myself and Vo, being Brummies who haven't lived there for years. Vo was born at the Sorrento Hospital in Mosely, the very same hospital, I believe, where our own dear Peggy came into the world. Legend has it that he emerged holding a tiny ukulele! (and no madam, that is not a euphemism!). I was born at the end of runway six at Elmdon Airport, because our house was very near to there. This may well explain why I like pedal boards and whooshing noises so much! It seems that birth experiences can affect later life. A friend of mine was born by caesarean section, and every time he gets out of his car, he gets out through the sun roof! Anyhow, these events were held at the top of New Street, in front of the library and next to The Town Hall There would be music and speeches and stalls, all to encourage people to show compassion for the creatures we share our planet with, who can't defend themselves. TangleMist have just released a CD, **Songs For The Voiceless**. Various guests appear on it, including Alan Davey (Hawkwind), Dave Turner (Bad Manners), and Ric Sanders (Fairport Convention!). To quote the publicity for the CD: "Everybody agreed to give their time for free. Each song is written to highlight animal abuse, whether that be illegal fox hunting, badger culling, vast shooting estates, factory farming – the list goes on. The aim is to give batches of CDs for fundraising to animal groups and causes to help their activities." CDs can be ordered directly from *www.tanglemist.co.uk/tangle-shop*
It's a great cause and one very close to my heart. Thank you.

I'd like to finish these notes with some tributes to friends we have lost.

It would be hard to imagine a more lovely chap than **Mick Bullard**, drummer with Freeway Jam, and longtime close friend of Fairport and the Cropredy festival. Always welcoming and smiling with a warmth that we will miss, and never forget.

I have often written about a magical time in my life in 1976 when I found myself as a member of Soft Machine on tour with Shakti, the amazing band formed by John McLaughlin (who was and is my musical hero) which fused Indian music and jazz. It featured the phenomenal violinist L. Shankar, Vikku Vinayakram, master of the ghatam (percussion) and the greatest tabla player there has ever been, **Zakir Hussain**, who this tribute is for. Shakti were so welcoming to me, just a kid – truly beautiful people. Zakir was charming, charismatic, kind, funny, and played with a joyfulness and genius I have no words to describe. He was the son of Alla Rakha, tabla player with Ravi Shankar. Zakir passed away last December. John McLaughlin described him as "the

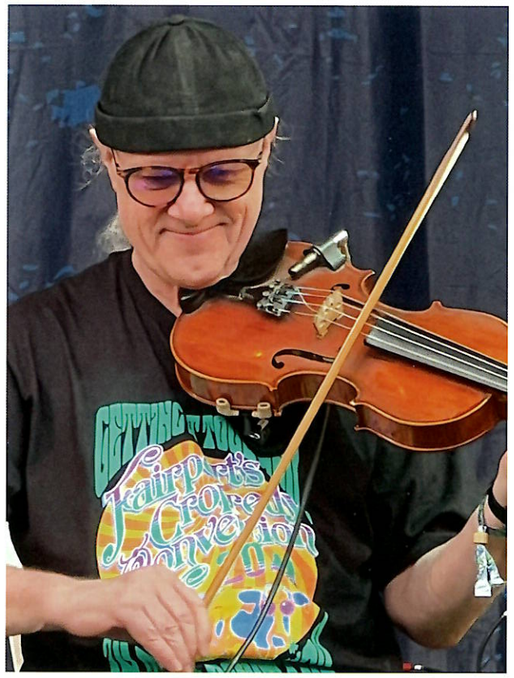
King, in whose hands rhythm became magic". The world has lost one of its greatest musicians. There's lots of him on You Tube. Have a look, and hear that magic.

I'm finding it hard to believe that my phone isn't going to ring and it'll be **Stevie Horton** to fix up an interview on some radio show, or getting an email from her with all our Cropredy backstage interview schedules. She worked tirelessly for us. She was also a highly gifted artist. She made this for me, a humorous evocation of the quirky little cottage I live in, for no special occasion, just because she was Stevie. She loved Fairport, and Fairport loved her.

Referring back to my opening words, in fact I've not been well, having got the dreaded Covid again before Christmas. I've had it before, and it was just like the flu. This time was much worse, and really knocked me about. Still feeling foggy but recovering. Being on tour with my dear bandmates will be music therapy for me! Thanks to all our crew and special thanks to Tristan Bryant – I know I'd be lost without him!

As always, love, peace, evolution, and democracy.

**Ric**



# CHRIS LESLIE

## ARE PICTURES WORTH A THOUSAND WORDS?

It's early January as I start to think about what to write for my Winter Tour notes this year. I'm sitting huddled on our sofa fighting off some dreadful variant of flu, and looking for some solace. Well, at least I'm not on the road feeling ill, but I am looking forward to the 2025 Fairport Winter tour which thank goodness is at the end of the month... now that's a cheer up!

My phone simultaneously emits a bleep, as if my thoughts have somehow briefly interacted with the mobile phone circuitry. I look down to find that it has displayed a "memory" picture up on the screen, and it is a musical one. One I have not thought about for a very long time...

It is a snap of a much younger self – taken around forty years ago at a concert. It shows me playing fiddle – face to face, up close and personal with the incomparably wonderful fiddler Dave Swarbrick. For those of you here this evening familiar with Fairport's history, and for so many fiddlers of a certain generation, he needs absolutely no introduction. A master musician, with a unique attitude and swing to everything he played. Music really did just pour out of him!

This photo captures a fiddle duet we used to play together during the set of a quite new band which Swarb had formed at the time called Whippersnapper, and which comprised Swarb, Martin Jenkins, Kevin Dempsey, and myself. As I remember, the duet we played was a medley of tunes – *The 79th's Farewell to Gibraltar* into *The Atholl Highlanders*, and finishing off with a frenetic version of *The Mason's Apron* with each of us taking a solo on variations of the tune. It was always an incredible moment for me during every gig, and felt like an acceptance into the fiddlers' world that I love so much – very inspiring and stretching for that younger self I find myself contemplating before me.

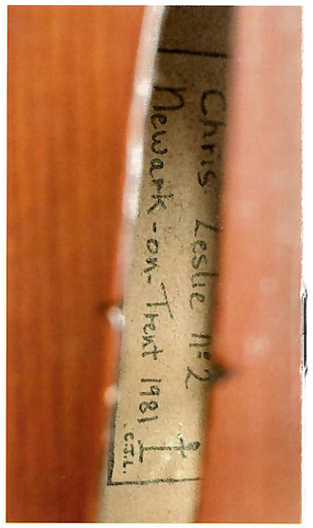
Those were my 28 inch waist days (sigh!), and not a grey hair in sight!

I'm playing a fiddle I made myself about four years earlier than the photo, when I was studying at the Newark School of Violin Making. I based this instrument on The Vieuxtemps Guarneri Del Gesu of 1741, which was made in Cremona in Italy. The school had the measurements, outlines, and a few photographs of the original. What an

opportunity that was. It was only the second violin I had ever made, a long way off from its original inspiration, but I was obsessed and learning so much – I even made my own varnish and pigments. A fantastic three years spent immersed in everything violin building. It is this same fiddle I still use today on stage in Fairport. Looking at my face back in the photograph as a young fiddler, I am in my element!

Swarb has a great, slightly mischievous glint in his eye as he plays, I remember that look so well. If my memory serves me well, his fiddle at that time was an English violin of the Locky Hill school, such a lovely instrument that suited him so well. He was a magnet for lovely fiddles and tunes! His signature braces of the time complete the picture. I love this moment, and I am so grateful it was so well captured. Massive thanks to the photographer, whose name has been lost over the intervening years.

I've also added a photo given to me recently at a Fairport gig (thanks so much Glen!), taken in one of the workshops during my second year at the violin Making School. This is of another very




memorable moment. I got to show our future King back then, details of a beautiful Gioffredo Cappa violin made in 1690 that I was measuring to make a copy of. To get to handle and spend time with such exquisite and rare instruments like this was an enormous opportunity for me, and to share it with Prince Charles was really fab too. When this photo was taken, that same violin I made in the photo with Swarb was just beginning its own musical journey under my chin in sessions and pubs around Newark, all the way to tonight's show!

I'm so pleased to be out on tour again with my extended Fairport family, which is always such an exciting coming together again to kick off our Fairport year, including playing with the wonderful Dave Mattacks all the way from Marblehead USA and back in the Fairport fold for this tour – such a joy and inspiration.

We have all been delving into an area of our back catalogue for some numbers that haven't been heard for quite a while, and we are really excited about that, and really hope you enjoy hearing them again

Thank you as ever for being here this evening and all your support for our ongoing adventures on board the good ship Fairport – we could not do it without you…

Sending Love, Peace, and Music,

**Chris Leslie** xx

# DAVE MATTACKS

January 8th, Happy New Year everyone! As always, I sincerely hope this finds you in fine spirits and good health. As is often the case, I'm writing this (well, initially) while traveling – I'm currently at Boston's Logan Airport waiting to head down to Savannah, GA for a concert there. (FYI the line-up includes Don Randi, one of the main keyboard players from the "Wrecking Crew"! Look up the documentary film of the same name if not familiar – 'tis very interesting).

Last year ('24) was yet again, thankfully, a full one for me (UK tours with Fairport, Feast of Fiddles, Richard Thompson, then the Cropredy Festival – and after, a busy schedule back here in New England). But not all has gone 'swimmingly well', if I'm honest. The year of 2024 biggest 'take-away' has seen the loss of many wonderful friends & special acquaintances for both Caron and I. I'm very aware that it's been a similar situation for Fairport – and my commiserations go to anyone reading this who has also experienced loss. It truly is one of the worst and saddest aspects of getting older – the dichotomy of still 'being here', while simultaneously losing those people we love. 'Tis a cliche but a sobering one worth repeating – it helps make us appreciate every day on this planet that wee bit more.

I'm really looking forward to this FC tour (and, as Peggy puts it, "getting in the van", alongside him, Simon, Ric and Chris)! We've some new/old material – including some I've not played before. I'm working hard to figure out and interpret Gerry Conway's great parts or recall exactly what I did on some songs from 'back-in-the-day'. Delving into the band's catalogue to do my 'homework', I'm reminded of its diversity and size. I'm sure there'll be a few items tonight that are new to you too.

To those who've purchased tickets for this year's Cropredy Festival – thank you. The situation with regards to music festival attendances generally is going through a difficult time – not a dissimilar scenario here in the States. Fairport – and yours truly – appreciate your support and we look forward to seeing you 'in that wonderful field' again this coming August.

Now to the pic! We recently had a large (much overdue) sort-out in our home office (including installation of new windows, painting, etc.); a wonderful disruption to the 'centre of all things' in the Mattacks household. During the tidy-up/clear-out, I found this fab photo. There's probably many from that period out there, but this one was cool to rediscover and it's great to see the 'new boys' (what is it, Ric and Chris… 35+ years now?!) in full flight.

Finally, for those who might be interested (not just drummers?), I've included links to a couple of recent and enjoyable interviews which I hope you'll like… Always good to share.

*www.youtube.com/watch?v=vG-pacEhhsQ*
*www.youtube.com/watch?v=pDT7hrnok1k&t=45s*

Enjoy the evening – we hope to see you again soon!

# SPECIAL GUEST: DANNY BRADLEY

**Danny Bradley** is an up-and-coming fingerstyle-folk guitarist and songwriter who was born in the USA, but grew up in the U.K. He has opened for Martin Carthy, Jeffrey Foucault, Jon Boden, Tony McManus, and Jon Gomm. Winner of the Liverpool Acoustic Judges Award 2021, Danny has been described by Americana UK as "less a one man band, and more a one man orchestra... A poetic soul, and a sublime vocal range, reminiscent of the late Jeff Buckley".

As a teenager, Danny first discovered Fairport Convention through their 2011 album **Festival Bell**, on which they had included an arrangement of the song *Reunion Hill* by the North American folk artist Richard Shindell, who happens to be one of Danny's favourite songwriters (and who also, coincidentally, used to own Danny's acoustic guitar). As a folk enthusiast / addict, Danny is thrilled beyond words to be supporting Fairport for their 2025 Winter Tour. In truth, he still isn't sure whether he is dreaming this entire thing. Please refrain from pinching him.

Danny's debut album **Small Talk Songs** is available now. Danny recorded the album himself, in his Liverpool city centre flat, with three microphones. Throughout the recording process, he opened the door to his little fifth-floor balcony, so that the songs of the Scouse seagulls overhead could be heard lilting quietly in the background of this airy, richly recorded acoustic album.

Danny's guitar is a PRS Angelus Cutaway, in European Spruce and Figured Mahogany, built in 2009 by Steve Fischer.

*'Bradley's finger-style guitar accompaniment is a masterclass... covering the fretboard with an effortless, lyrical ease'* Americana UK

*'… Beautiful finger-style guitar playing and a voice to match. For a debut album, this has incredibly strong notes of originality that will resonate with many.'* Folk Radio

*'An excellent debut album which holds the attention throughout and shows a depth of musicianship promising much more for the future.'* Folking

*'Mesmerising storytelling'* At The Barrier

*'...up-and-coming virtuoso guitarist'* The Daily Record

*'An album of lyrical mischievousness… Rich in its depth, outstanding in its delivery.'* Liverpool Sound & Vision

*'A clear voice, and he is adventurous with his lyrics'* Americana UK

Scan the QR code to join Danny's mailing list...

# Just a rôle on the drums

**DM - drum machine, or in the case of Fairport Convention, Dave Mattacks, the human equivalent**

(from the 1972 NME Dictionary of Rock Music Words & Phrases)

***"He died in a bizarre gardening accident... Authorities said best leave it unsolved"***

*– Nigel Tuffnel*

One of the running gags in **Spinal Tap** is the number of drummers the band has acquired and lost in the course of its rise and fall:
**Sammy 'Stumpy' Bateman**
**Joe 'Mama' Besser**
**Peter 'James' Bond**
(spontaneously combusted onstage during a festival on the Isle of Lucy)
**Chris 'Poppa' Cadeau**
**Eric 'Stumpy Joe' Childs**
**John 'Stumpy' Pepys**
**Scott 'Skippy' Scuffleton**
**Mick Shrimpton**
**Richard 'Ric' Shrimpton**
Plus nine unnamed drummers, all known to be dead...
Plus several actual drummers who joined the band live, including Gregg Bissonnette, Mick Fleetwood, Jody Linscott, Ric Parnell, Todd Sucherman and Gary Wallis.

**Similarly, over the years,** Fairport's flexible approach to membership has given them an impressive array of drummers:
Gerry Conway, Tom Farnell, Shaun Frater, Martin Lamble, Dave Mattacks, Bruce Rowland, Paul Warren as well as session drummers like Timi Donald and Maartin Allcock, John Bonham and even Sandy Denny taking the occasional turn on the drumstool.

Before the Cropredy era (in which things became much simpler and far more stable), Fairport's changes in line-up were almost as much a running gag as Spinal Tap's drummers:

- NME took to adding the word "(again)" whenever line up change occurred.
- MM and Sounds preferred Phoenix Fairport as a headline.
- When Pete Frame created a graphic representation of Fairport's history, one of his earliest Rock Family Trees, for ZigZag magazine he entitled it "Sorting out the Fairport Confusion".
- It became the norm that when you went to see Fairport Convention, you were hardly likely to see the same line-up as featured on their last album.
- On few occasions did the same exact group appear on two successive studio albums.
- Some line-ups never managed to release a record.

With the maelstrom of the musical melee, few returned to the fray for anything more than a day's reunion on the Cropredy stage. Sandy and Simon did it twice. Simon stayed; Sandy went

*Solo* again. But however one calculates it, **Dave Mattacks** holds the record for the number of times leaving and rejoining Fairport; if they were Spinal Convention, he would surely be David 'Boomerang Dave' Mattacks. As it is, he is, to one and all, plain DM.

He first joined in 1969 when the band was in an existential crisis.

He rejoined the band in 2023 for the fourth time... and created a whole new problem for Fairport Chroniclers: does one count it as rejoining then... or does one count each time he rejoins for Cropredy and/or Winter Tours (creating ever more impossible-to-match totals)?

On the first and last of these occasions, DM's task has been doubly daunting since it involved replacing a much-loved Fairport member whose passing was tragedy for the band. Martin Lamble joined Fairport Convention at the end of their first gig on May 27 1967 (a very Tap warning on the precariousness of the drumstool!). Two years later, on May 12, 1969, he died as a result of the band's van leaving the M1 on their way home from a gig in Birmingham.

Once the band had decided to pick up the pieces and continue, they were obliged to find a new drummer. For all concerned it was a painful process. Luckily, Dave Mattacks was one of the first drummers they considered. With a background in Mecca dancebands, his precise Strict Tempo approach could hardly have been a greater contrast to the free-moving, impressionistic approach that Martin had developed. This is best heard in *A Sailor's Life* on **Unhalfbricking** where Martin's part in the coda, which is a sonic retelling of the tale, is virtually a sub-plot rich in the crashing of waves, the ploughing of the prow and the shifting sands and stones of the seabed.

This was to be the starting point of Fairport's next project – the first British folk-rock album, **Liege & Lief**. Not only did they invent the genre in those few focused weeks at Farley Chamberlayne in the Summer of '69, Dave Mattacks created a whole new style of drumming... arguably one of the most influential styles of drumming in rock (see Led Zeppelin, Grateful Dead, post-blues Fleetwood Mac etc, not to mention a boundless succession of folk-rock bands). Somehow, he fused the expressive fluidity of Martin's approach with the rhythmic precision of dance band music. If nothing else, it should remind us that the traditional British music which Fairport were now exploring had its roots in dance music... even the big ballads, but also folk-songs, carols, game songs and of course Morris music. When it came to folk-rock drumming, DM was both originator and prime exponent.

He remained with Fairport for three years, but still found time for session work with artists seeking to embrace the new genre – Steve Ashley, The Incredible String Band, Nick Drake, Michael Chapman, Harvey Andrews, Shirley Collins etc. The Fairport he joined was close to the one featured on Fairport's first two albums for Island... Iain Matthews had left to seek country Comfort elsewhere (well, at the top of the charts, actually); Martin was no longer with us. One by one, the various members peeled off – Sandy, Ashley, Richard and finally Simon. All followed solo careers and other projects; in every case DM was involved at some stage, a tacit acknowledgement of the esteem in which he is held.

Ashley, for example, formed Steeleye Span – famously "a folk rock band without a drummer" (not counting the female one on track 3 of side 2 of their second album). Strangely, though, their debut LP featured DM on four of the 12 tracks. Five more featured Gerry Conway, who eventually would become Fairport's second-longest-serving drummer.

Gerry's solo career began in the London blues scene, but shifted towards folk rock via Eclection and then Sandy Denny's short-lived band Fotheringay. For years on the fringes of Fairport, he earned his first FC credit as drummer on **Rosie** where he played on the title track and a couple of songs co-opted from the abandoned sessions for the second Fotheringay album. DM had left the band as it struggled to form a tenable line-up, but returned to play on five tracks as a result of which he rejoined. For the first time on Rosie we heard Dave Mattacks, piano player... a role which would be crucial to one of Fairport's classic recordings… but that's years away.

In the meantime, DM had begun a long-term working relationship as drummer with The Albion Band and its various offshoots. It was the first example of his ability to manage multiple ongoing commitments like some kind of percussive plate-spinner. In future years, he balanced other commitments, including being a full-time Fairport, with membership of Jethro Tull, Feast of Fiddles and various Richard Thompson Bands. But back to 1973... DM became a full-time Fairport again in time for the **Nine** album; he was often seen in ironically messaged t-shirts on stage, TV and album sleeves. He remained there until 1975 when bad vibes within the band and a bust-up with producer Glyn Johns caused him to quit part-way through recording the **Rising for the Moon** album. Look carefully at the drawing on the sleeve... note the absence, or at best rear view, of the drummer. Bruce Rowland replaced DM, who would not return to full-time Fairport-hood for a decade.

During that time he was far from idle. "In demand session drummer" would be a massive understatement. The list of artists he worked with reads like a rock'n'roll who's who: to skim off a random Top Ten:

1 **Paul McCartney**
2 **Elton John**
3 **Alison Moyet**
4 **John Martyn**
5 **Cat Stevens**
6 **George Harrison**
7 **Jimmy Page**
8 **Elkie Brooks**
9 **Gary Brooker**
10 **The Proclaimers**

In 1980, along with Richard Thompson, he became the first ex-member to share a Cropredy stage with the band as they ReConvened for their annual Reunion. In 1981, he was a member of the short-lived but legendary GPs* alongside Ralph McTell, Richard Thompson and Dave Pegg. He became a Cropredy regular, and in partnership with Bruce Rowland and later Gerry Conway created the mighty double drum sound which was a memorable feature of so many Fairport sets.
In 1975, time had come for a Fairport relaunch. At the time, Fairport consisted of Simon Nicol, Dave Pegg and Dave Mattacks. The album they made was **Gladys' Leap** which included probably the defining song of Cropredy-era Fairport, *The Girl From the Hiring Fair*, written by Ralph McTell, enhanced by DM's keyboard arrangement. Like Fairport themselves, it's such a strong creation that it can withstand endless musical approaches – from folk-rock, to prog, to unplugged, to Hardyesque trad, to solo singer-songwriter, to wistful ballad.

The expansion of the new Fairport into a five piece through the addition of Ric Sanders and

Maartin Allcock created a band that would outlast any previous Fairport, a going concern until 1997 when DM made the decision to move overseas to Marblehead, Massachusetts. Strangely, even his absence had a positive transformative influence on Fairport: in 1996, a Mattacks-less four piece recorded the album **Old New Borrowed Blue** and

*"Where's mi washboard?"*

became Fairport Acoustic Convention. This was, it must be said, before the trend spearheaded by MTV Unplugged caught on in the UK. It added a new dimension to the band, permitting a lower-cost smaller venue tour in Spring and/or Autumn, as well as keeping overseas touring financially viable. Ultimately, Fairport Acoustic became the opening act on Thursday at Cropredy.

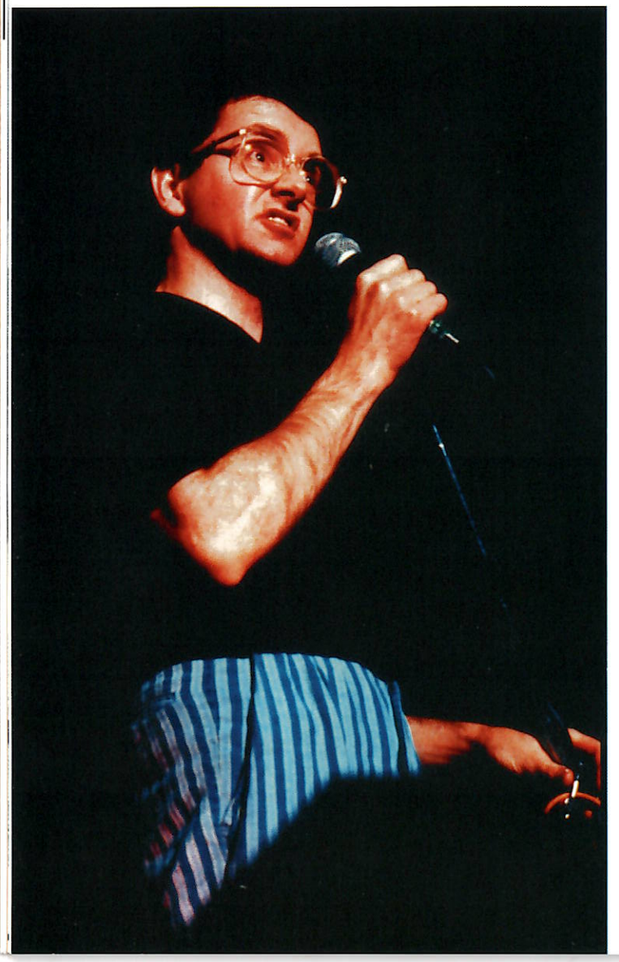
1997's **Who Knows Where The Time Goes?**, an album which marked the departure of Maart and the arrival of Chris Leslie, was DM's last album with Fairport. He was replaced by Gerry Conway, who, like Chris, had been a regular Fairport guest at Cropredy, a member of various

Fairport offshoots and very much a waiter-in-the-wings of the band itself. Their time had come and the new line up lasted from 1998 to 2022, when Gerry had to leave the band for reasons of ill health.

"Once more into the breach, DM". Mr Mattacks stiffened his sinews and stepped up to the plate as guest drummer on winter tours and at Cropredy. While his other commitments (as drummer and record producer) continue, having joined, departed and rejoined on four separate occasions (each of which was immediately followed by a Fairport album which everyone agrees is one of their essential classics) DM surely holds some kind of record in the annals of Fairport Convention, but of rock music itself.

"The sound of beating on the drum from behind you'll hear", as Sandy Denny and Ashley Hutchings wrote in the song that marked DM's arrival in the Fairport fold 56 years ago. You'll hear it again tonight, as well as his delicate touch (or not in the course of Ric's comedy break) on the keyboards. We might even try to lure him to the mic to make an announcement: give him a cheer if we succeed.

**Nigel Schofield**



* **The GPs** were "the world's finest pub rock band", playing rock'n'roll standards, country classics, blues, Band covers and even some of their own songs. Depending on which account you read, they played 4 to 6 gigs, one of which, at Broughton Castle (on the occasion of Fairport's second annual reunion in 1981) was eventually released a decade later. It was a nice souvenir of the event, but far from the highest of fi's. Last year, those recordings were painstakingly remastered, during which process another recording at a different venue was unearthed, providing not only alternative versions of the songs, but also songs not on the original GPs album. Available for the first time, a new, longer, clearer, even better GPs' album, with Ralph, Richard, Peggy and DM, is on sale at the merch stand: a must for any Fairport fan, I am sure you will agree.

## THE GPs... A QUIZ

GPs stands for **Grazed Pontiffs**, the name chosen by the folk-rock supergroup that played a handful of gigs in 1981. Its members were Richard Thompson, Ralph McTell, Dave Pegg and Dave Mattacks. A new live CD of twenty recordings by them is available for the first time on the merch stand. Don't go home without one!

In the meantime, if you find the group name confusing, try these: what do the letters **GP** stand for in the following?

1. a local doctor
2. the sequence 1 3 9 27 81
3. the singer whose second album was called GP
4. a defined small number of people
5. in motor racing
6. on baseball statistics
7. in sport generally
8. in Spanish banking
9. in research
10. on Spice Girls merchandise

*Answers below.*

1 General Practitioner; 2 Geometric progression; 3 Gram Parsons; 4 group; 5 Grand Prix; 6 Games played; 7 Good practice; 8 Grupo Popular; 9 Guinea pig; 10 Girl Power.

# ECHOES OF DREAMLAND

One small Leap for Gladys. A mighty step for Fairport

## Forty Years On...
## 1985... was a Leap Year.
## Perhaps *the* Leap Year.
## The **Gladys' Leap** Year.

**1985 was the year** of Live Aid, the launch of MTV, Dire Straits' Brothers in Arms; the word of the year was "wannabe"; the Bratpack took over Hollywood; Bowie became the first artist to have his entire back catalogue reissued on CD; Marty McFly rode a DeLorean back to the future, and record reviewers & radio station heads of music received a handwritten note from Dave Pegg accompanying a brand new Fairport Convention LP: *"We haven't made an LP since 1978. We thought it was time we made another. We like it. We hope you do, too. Thank you very much."*

### Gladys? Who the folk is Gladys?

The accompanying press release told us what Fairport had been doing during their 'little lie down' after a long squawk, particularly the annual reunion at Cropredy. It told us who the current band members were and what guests played on the record. Mainly though, it told us about Gladys Hillier, the 65 year old postwoman from Cranham, who created a shortcut on her daily route, by jumping across a fast flowing brook, at a spot recently recognised on the Ordnance Survey map by its local nickname, *Gladys' Leap*.

Fairport have always had a penchant for obscure titles... the band's name. Unhalfbricking, AT2, Liege & Lief. Moat on the Ledge. Clearly one aspect had not changed.

### We three is a marvellous team

1985 was the year we had to start telling Fairport's story differently. They had been a band who broke up in'79, relied on past glories and regrouped for increasingly successful annual festivals at Cropredy, which had become a kind of folk-rock Brigadoon.

Fairport, who had stopped making studio records at their record company's insistence seven years earlier, had decided it was time for a new studio album. Issues with record company executives would not be a problem since the record label and the recording studio in question were both owned by one David Pegg. Since the band decided to call it a day, Fairport had become a folk-rock cottage industry, organised from home by Dave and Chris Pegg. Peggy had a double life as bass player for both Fairport Convention and Jethro Tull; he invested his earnings in a state-of-the-art studio in the old chapel next to his home in Barford-St-Michael (a far cry from his original studio – "a couple of Revoxes in a Cropredy shed"!) and set up his own record label, Woodworm. Fairport's first studio album in seven years, **Gladys' Leap** became the label's seventh release. It may seem like a case of everything falling into place, but things were far from straightforward. Only a few of those who received Peggy's personal missive showed much interest.

Dave was, at the time, one third of the current Fairport with Simon Nicol (part of the band since day 1, with some time off for good behaviour) and Dave Mattacks (newly returned to the fold, having completed his mandatory national service in The Albion Band). Fairport had no in-house songwriter (for the first time in their history) and, with Dave Swarbrick's departure, no fiddle player (an essential element of their sound). Ralph McTell, legendary singer-songwriter and friend of Fairport, stepped up to the mark, gifting them three songs, one of which was destined to become a Fairport classic. Ric Sanders, who had played with Simon and DM in The Albions, but whose connections to Peggy stretched back to school days, was recruited to add fiddle.

*SIMON NICOL:* "In order to record Gladys' Leap, we had to go looking for material outside the band. Ralph McTell was very supportive: aside from *Wat Tyler*, which he and I wrote together, he also gave us *The Girl From The Hiring Fair*, which has become an iconic Fairport song, and *The Bird From The Mountain*.

"Peggy found *Honour and Praise*, which was by John Richards, from whom I later got *The Deserter*. The band John was playing with at the time recorded an album at Woodworm Studios: that song was on it. They were called Maurice and The Minors, and the album was called One Lady Owner! There was also *How Many Times*, an unreleased Richard Thompson song. I knew Cathy Le Surf and Dave Whetstone from one of my stints with The Albion Band: Cathy appeared as guest vocalist on her song *My Feet Are Set For Dancing*; Dave gave us *Head In A Sack*. In terms of where the songs came from, Gladys' Leap was atypical of Fairport's albums to date. I suppose one side effect of the album was to encourage songwriters to start sending us their stuff. As the band's vocalist, most of them were sent to me."

### In search of the Garlands of Honour and Praise

In terms of precise chronology, Gladys' Leap, the first studio album after Fairport retired on August 4, 1979, was released on August 4, 1985. Six years to the day. There had been a string of Fairport non-studio releases from Cropredy appearances – Moat on the Ledge, AT2, The Boot…

*SIMON NICOL:* "Those albums were always good fillers. They were a way of keeping up with the band if you hadn't seen us for a few years. Because they were Cropredy recordings they always had something different on them – old members rejoining the band, for example, or songs we hadn't released or maybe even performed before. One has a whole rash of Trevor Lucas performances, which are still good to hear."

Gladys' Leap was, appropriately, made available to the public for the first time at Cropredy Festival. Less appropriate was the fact that with the perfect opportunity to promote the album, Fairport didn't include it in their extensive setlist.

*SIMON NICOL:* "Quite simply, that was down to Dave Swarbrick. He had, by this point, moved up to Scotland, and while he was prepared to join Fairport for one day a year, he had no interest in reviving the band on

a more permanent basis. When we played him the album, as a work in progress, he was very disparaging. Certainly, he had no interest in contributing to it. As a result, we invited Ric Sanders to play on the album. Chris Leslie, who was local and already very much associated with Cropredy Festival and Fairport, might have seemed a more natural choice, but at the time he was a member of Swarb's new group Whippersnapper, who appeared at the Festival that year.

"When it came to playing songs from the new album, Swarb simply was not interested. He stamped his little foot and insisted we stuck to the old material. It simply wasn't worth having a stand-up fight about it, because if he pulled out, we were left with only the new material and a three-piece band to play it, in effect. So, the album was out and the opportunity to promote it within our set simply was not available to us.

"At the time, I felt his attitude to the whole thing, particularly the recording, was just unnecessarily negative. He seemed to me to be being a fool to himself by being so absolutely unprepared to have any association with it. Swarb was one of those people with whom you simply have to accept the fact that if he set his mind against something, you were not going to change it. He was a force of nature."

Despite Swarb's misgivings, Gladys was warmly received by fans and remains high in the list of favourite post-Cropredy albums. It led to the creation of the full-time, five man Fairport with Maart and Ric that lasted eleven years (just short of the lifespan of all the previous line ups put together). It also contained *The Hiring Fair*, the Ralph McTell song that remains the ultimate classic of the Cropredy-era band, which, while it is not in any way about the Festival or even vaguely contemporaneous with it, still sums up that weekend in the country better than anything.

### And the hope that filled us all

Earlier this year, Fairport's official chatgroup asked friends and fans for their memories of Gladys' Leap. Here's what I wrote:

"I was working in radio. I'd attended Cropredy as it evolved from a farewell gig to a reunion to a festival. I'd bought the live albums from the festival. Then, one day, as I opened the half-dozen or so albums that arrived on my desk each morning (along at least twice that number of hopeful singles) was a new Fairport studio album. I'd been a fan for 16 years. I noted the absence of Swarb, but the return of DM and the presence of Ric (whose name I knew from the Albion Band). I wondered how good it would be. I took it home that night, put it for the first time onto the turntable which it has regularly occupied ever since. Some albums are significant in the history of an artist; some are important in the context of their times; some are mileposts of an era in music; some mark a new beginning; some are simply great from first hearing and remain so. **Gladys' Leap** is all four, and more."

Forty years on... and, deliberately ignoring the second line, perhaps as we think of Gladys, we should recall The Harrow School Song...

*Forty years on, when afar and asunder*
*Parted are those who are singing today,*
*When you look back, and forgetfully wonder*
*What you were like in your work and your play,*
*Then, it may be, there will often come o'er you,*
*Glimpses of notes like the catch of a song –*
*Visions of boyhood shall float then before you,*
*Echoes of dreamland shall bear them along,*

**Nigel Schofield**

Fairport Convention
AUTUMN TOUR 2025
OCTOBER
Wed 08 } KINROSS
Thu 09 } Backstage at The Green Hotel
Fri 10 ST ANDREWS Byre Theatre
Sat 11 ABERDEEN Lemon Lounge
Sun 12 GLASGOW St Luke's Church
Tue 14 SHEFFIELD Crookes Social Club
Wed 15 BARNARD CASTLE The Witham
Thu 16 SETTLE Victoria Hall
Fri 17 MASHAM Town Hall
Sat 18 BURY The Met
Sun 19 tba
Tue 21 TWICKENHAM The Exchange
Wed 22 SANDWICH St Mary's Arts Centre
Thu 23 WINCHESTER Theatre Royal
Fri 24 HONITON The Beehive
Sat 25 tba
Sun 26 LONDON The Cutty Sark
Tue 28 PENTYRCH Acapela Studios
Wed 29 STROUD The Sub Rooms
Thu 30 tba
Fri 31 tba
NOVEMBER
Sat 01 LOWDHAM Village Hall
Sun 02 LIVERPOOL Tung Auditorium

# Cross stitch and cake

**In lockdown we all had different ways of keeping ourselves sane!** I've always enjoyed arts and crafts, and being in need of a project at that time, I decided to start a cross stitch. I had found a website that converts photographs into cross stitch patterns, and I had previously taken a photograph of Simon, Peggy and Chris during their 2016 Cropredy set. Simon and Chris had moved in close to Peggy to wind him up mid-song, and I caught him mid laugh in the photo. It's one of my favourite shots. I uploaded it and began the task, using 150 thread colours spread through the 15,050 stitches it would take to complete. I finally finished it 1,230 days later (there was a house move in the middle so it was put down for a while!).

I had the foresight to take photos as I went along and created a stop-motion video of it as it progressed, which can be found on YouTube under "Fairport Convention cross stitch project" if anyone is remotely interested in watching it take shape!

It has now been very kindly signed and is framed and hanging proudly at home. **Jenny Williams**

## Fairport Convention Touring Tea Loaf

500g dried mixed fruit
5-6 tea bags
125g soft brown sugar
250g self raising flour
1/2 tsp mixed spice
1 medium egg, beaten (or for a vegan version replace with an egg-sized dollop of vegan apricot jam!)

Double-line a loaf tin and preheat the oven to 180°C.

The night before baking put the dried fruit into a bowl, place the tea bags on top (remember how many you used!) and pour boiling water over all to soak for the night.

When you are ready to bake, remove the teabags and drain off (and keep) the liquid.

Add the egg (or jam), sugar, spice and flour to the fruit and mix well. The mixture should be sticky but not runny so add the liquid back in as required.

Place in the oven and cover after about 30 minutes or the top will catch. Bake for a further hour until firm and a skewer comes out clean.

Slice and eat on its own or with butter spread on!

**Once you're back in your seats** after having your tiddle, and buying your merch items and ice creams, why not give us a follow on our social media channels and join our website mailing list! That way you can keep in touch with all things Fairport and Cropredy...

Cropredy Facebook | FC Touring Facebook | Cropredy Instagram | www.fairportconvention.com | Cropredy YouTube

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The 4 of Us • Smith & Brewer

# RICHARD THOMPSON

## SOLO SHOWS & FESTIVALS 2025

| | |
|---|---|
| 22 April | BURY ST EDMUNDS<br>The Apex |
| 23 April | BRIDGNORTH<br>St Leonard's Church |
| 24 April | NEWCASTLE UNDER LYME<br>The New Vic Theatre |
| 25 April | HARPENDEN<br>Eric Morecambe Centre |
| 30 April<br>01 May | LONDON<br>The Cutty Sark |
| 23 May | UCKFIELD<br>Trading Boundaries |
| 4 July | GATE TO SOUTHWELL FESTIVAL |
| 24 July | WARWICK FOLK FESTIVAL |
| 3 August | SIDMOUTH FOLK FESTIVAL |
| 16 August | FOLK IN THE PARK, Sutton |

www.richardthompson-music.com

# SMITH BREWER + THE 4 OF US

*Two favourite Fairport support acts are back on the road together in March celebrating the launch of their latest albums...*

**MARCH 2025**

| | |
|---|---|
| Thu 13 | **SETTLE** Victoria Hall |
| Fri 14 | **TENBURY WELLS** Regal Theatre |
| Sun 16 | **MILTON KEYNES** The Stables Stage 2 |
| Mon 17 | **LEAMINGTON SPA** Temperance |
| Wed 19 | **LIVERPOOL** Prohibition Studio |
| Thu 20 | **LONDON** Half Moon, Putney |
| Fri 21 | **BASINGSTOKE** The Forge |
| Sat 22 | **LOWDHAM** Village Hall |
| Sun 23 | **CANTERBURY** Cathedral Lodge |

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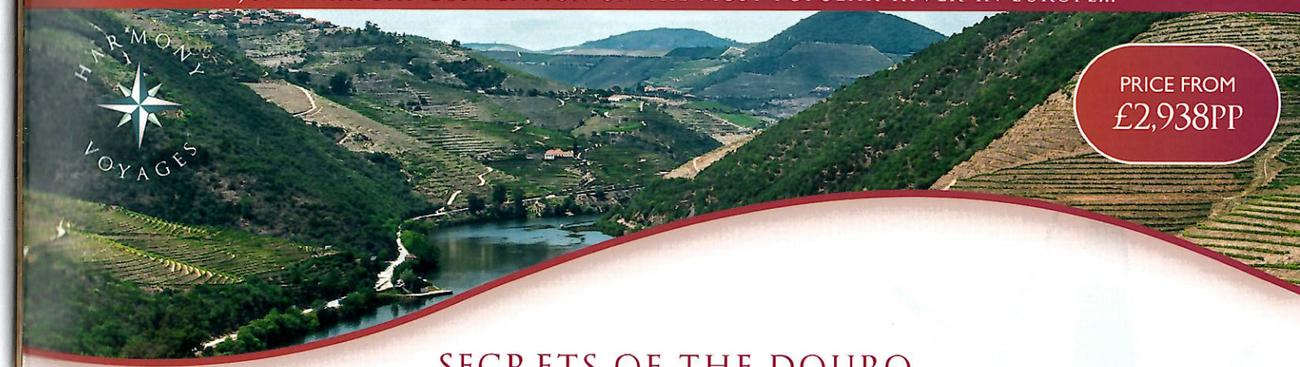


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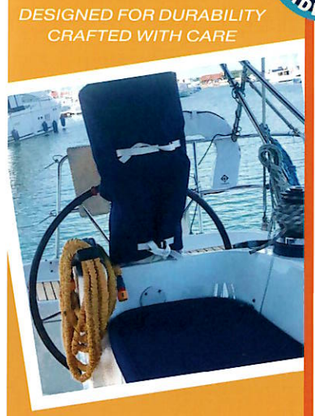

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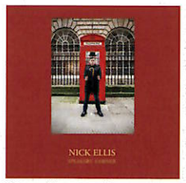


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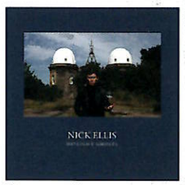


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SATURDAY

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